

KERAMIC STUDIO

Vol. XV. No. 5.

SYRACUSE, NEW YORK

September 1913



It seems to us that no more valuable editorial could be given you this month than this letter, which has just been received and which we publish in full:

Topeka, Kansas

Our club, called the Ceramic Art Club, having read your most excellent article in the February number of *Keramic Studio*, concerning the proper value of club organization, the president asked me to tell a little of our club, which has just completed a most harmonious fourteen years of existence.

Our aim has been first and foremost, educational, rather than financial, and we are all agreed that therein lies our chief reason for existing so long and harmoniously as we have.

Soon after joining the Club I made a visit to a city considerably larger than ours in a nearby state and called at a number of studios. When I inquired about club organization they said, "We can't keep up any membership," and asked how we managed to do it, so I came home with the thought in mind to find out the reason and benefit of club membership.

When I say our first aim is educational rather than financial, it is not because we were born with silver spoons in our mouths, so to speak, and need not the money, in fact, most of the members are indeed glad of the income derived from sale of china, orders, and instruction, (and some are entirely dependent on this income). We have teachers in our club far above the average, who make a profitable livelihood in keramic art and bring to us the best things from their travels and study with the foremost china decorators. With the aid of these leaders in our club, we aim to maintain a certain standard of work and in this way the financial part seems to be solved.

We endorse the statement that there is a certain public for each sort of work and that it does not pay to run down another's work and this, in part, is the secret of our loyalty and good fellowship. Then we have never known what it means to strive for office. We have no agreement that we shall boost some certain friend for office, but go to the meeting with the idea of bestowing the offices upon those who will be induced to accept.

Instead of selling articles at our yearly exhibit, we simply invite the public to enjoy the display with us and, later, those who would buy or give orders, go to the several studios or friends to make their negotiations.

The expenses attached to the displays have been small as one of the members, having a suitable room, has, yearly, generously opened her home for the exhibit, and this year the Y. W. C. A. is asking us to exhibit in their rooms. So, without effort or expense, we are provided a good place for exhibition.

At present we have a club-membership of twenty-two, and for the last year's work each member was to exhibit five original pieces. We are sending photographs of some of the original work on display.

But, after all, work is for the worker, and in our efforts to raise our standards and work up to our ideals, ("Creation, not Imitation," is our Club Motto) we have no time nor

desire for petty jealousies nor personal laudation, our leaders being large hearted, large minded and knowing that the way of attainment in club organization is not by selfish effort, but by hearty co-operation.

E. Blinn.

We add a resume of the year book of the Topeka Ceramic Club as an object lesson to all interested in club work. It is tastefully printed on good paper and shows that the work is carefully planned ahead so that all know toward what subjects they are working and on what to be informed. In small details it could vary in different locations but in the main it makes a good model upon which to form a working ceramic club.

The heights by great men reached and kept,
Were not attained by sudden flight;
But they, while their companions slept,
Were plodding upward in the night.

Club Motto: Not Imitation, but Creation is the aim.—Emerson.

Club Flower: The Rose.

Program: Names of ladies entertaining, roll call, business session, reading of papers, social hour, class day.

Officers: President, Mrs. J. S. Ensminger; Vice President, Mrs. W. P. Bishop; Secretary, Mrs. C. C. Hammond; Treasurer, Mrs. J. H. Stuart.

The class day lessons directed by Miss Kathaleen McNutt.

The last sentence of Section 3, Rule 4, of the "Rules of the Topeka Ceramic Art Club" reads: Members failing to comply with the program shall be fined one dollar.

September Sixth: Vacation echoes, Talk on Color Harmony, Discussion, Texas Clay.

September Twenty-seventh: Class Day.

October Eleventh: Demonstration on Luster, Designed Cup and Saucer, Selected Subject.

October Twenty-fifth: Class Day.

November Eighth: What Interests Me in China, Discussion, A Lesson on Original Bowl.

November Twenty-second: Class Day.

January Third: Paper: Inspirational Design, Discussion, Where I Go for Origin in Design.

January Seventeenth: Class Day.

January Thirty-first: What I know of Enamels, Ancient Ornament as Applied to Keramics.

February Fourteenth: Class Day.

February Twenty-eighth: Original Plate to be designed by Miss Witwer to be interpreted by each member of the Club for the exhibit, Evolution of Ceramic Decoration.

March Fourteenth: Class Day.

March Twenty-eighth: My Conversion from the Naturalistic to the Conventional, Discussion, Designers of to-day, Election of officers.

April Eleventh: Class Day.

April Twenty-fifth: In what way have I derived benefit from the work of the Club, Discussion, Color in Nature.

May Ninth: What Design Has Done for Me, Discussion, Finished Conventional Piece, Ideas Gathered by the Way.

May Twenty-Second and Third: Fourteenth Annual Exhibit, Thursday and Friday, Afternoons and Evenings. The Ceramic Art Club with the aim to make its high calling and purpose clear endeavors each year to give to Topeka the progressive step obtained, and by continual advancement each succeeding twelfth month will show determined study and the right interpretation of decorated china.

RULES OF THE CLUB

RULE I.

Section 1. This Club shall be called "Topeka Ceramic Art Club."

Section 2. The object of this club shall be the promotion of friendly intercourse among china decorators, encouragement of Ceramic Art and study of History of Manufacture and Decoration of Pottery.

KERAMIC STUDIO



TOPEKA CERAMIC ART CLUB EXHIBIT

Top Row—Jardinere, Mrs. Stuart. Bowl, Mrs. Jones. Punch Set, Mrs. Boone. Bowl, Mrs. Doneyson. Vase, Mrs. Culp.
 2nd Row—Bowl, Mrs. Swartz. Bowl, Mrs. Boone. Bowl, Mrs. Stevens. Sandwich Plate, Mrs. Stuart. Bowl, Mrs. Bishop. Jelly Jar, Mrs. Bishop.
 3rd Row—Dresser Set, Mrs. Jones. Vase, Mrs. Blinn. Vase, Mrs. Ware. Toilet Set, Mrs. McDonough. Vase, Miss Lindsey. Tea Set, Mrs. Blinn. Toilet Set, Mrs. Lyman.

RULE II.

Section 1. This club shall consist of active and honorary members. Only active members can take part in the business of the club or hold office.

Section 2. The membership shall be limited to thirty. Application for membership shall be made at one meeting through some member of the club in good standing and voted upon at the succeeding meeting—admittance to the club requiring an unanimous vote of members present.

Section 3. Each active member shall be required to exhibit five or more pieces at the annual exhibit. All pieces may be for sale and a commission of ten per cent. paid the club. Circumstances rendering compliance with this rule impossible must be reported to the President and she shall grant exemption from this duty if she deems it expedient. "To become an active member the applicant must comply with the rules of the annual exhibit."

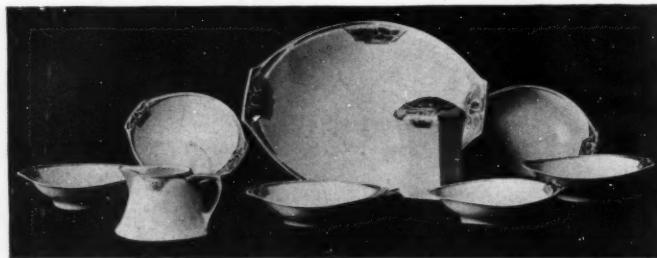
Section 4. Re-instatement of former members shall be at the pleasure of the club if the membership is not full.

RULE III.

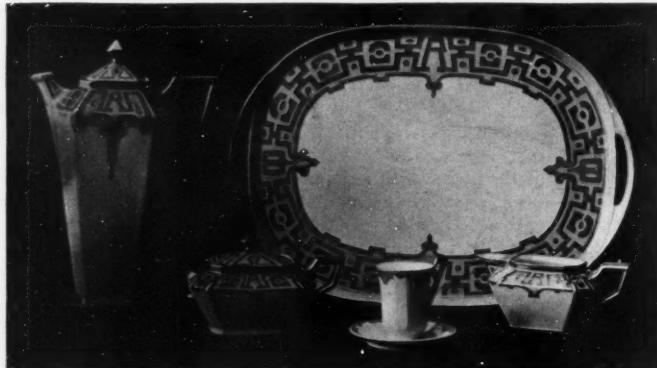
Section 1. The officers of the club shall be President, Vice-President, Secretary and Treasurer, these officers to be elected by written ballot at the annual meeting and shall form the executive committee.

RULE IV.

Section 1. The club shall hold regular meetings semi-monthly.



ST. MARY'S ACADEMY AND COLLEGE, PORTLAND, OREGON
MAUDE BROSNAN



ST. MARY'S ACADEMY AND COLLEGE, PORTLAND, OREGON
LOUISE ROESCH

Top Row—Tray, Miss Mayhew. Plate, Mrs. Stevens. Compote, Mrs. Boone. Plate, Mrs. Stevens. Tray, Mrs. Bishop.
 2nd Row—Enamel Box, Miss Lindsey. Vase, Miss Hammond. Nut Set, Miss Witmer. Plate, Miss Witmer. Nut Set, Mrs. Hammond. Tankard, Mrs. Stuart.
 3rd Row—Tea Pot, Mrs. Stevens. Tea Caddy, Miss Fuller. Jardinere, Mrs. Ensminger. Incense Jar, Miss Berry. Landscape, Mrs. Blinn. Jardinere, Mrs. Hammond. Plate, Mrs. Ensminger.

Section 2. "Unexcused absence from three consecutive meetings shall be considered equivalent to resignation and the delinquent member shall be notified by the Secretary and if not excused or in attendance at the next regular meeting of the club her name shall be stricken from the roll."

Section 3. Members shall be fined ten cents for absence unless seriously ill or absent from the city and five cents for tardiness at meetings. Members failing to comply with the program shall be fined one dollar.

Section 4. The annual election of officers shall take place at the regular March meeting. Seven members shall constitute a quorum.

Section 5. The membership fee shall be one dollar and seventy-five cents. All membership fees must be paid at time of annual exhibit and no member allowed to exhibit work without payment of dues. All persons admitted to the club after the exhibit shall pay an admission fee of one dollar.

Order of business:—Calling the roll, reading and adopting minutes of last meeting, communications, reports of committees, settlement of accounts, unfinished business, new business, program.

RULE V. *

Section 1. Foregoing rules may be altered at a regular or special meeting appointed by the President for the purpose.

Section 2. Notice of such meeting shall be given by the Secretary.

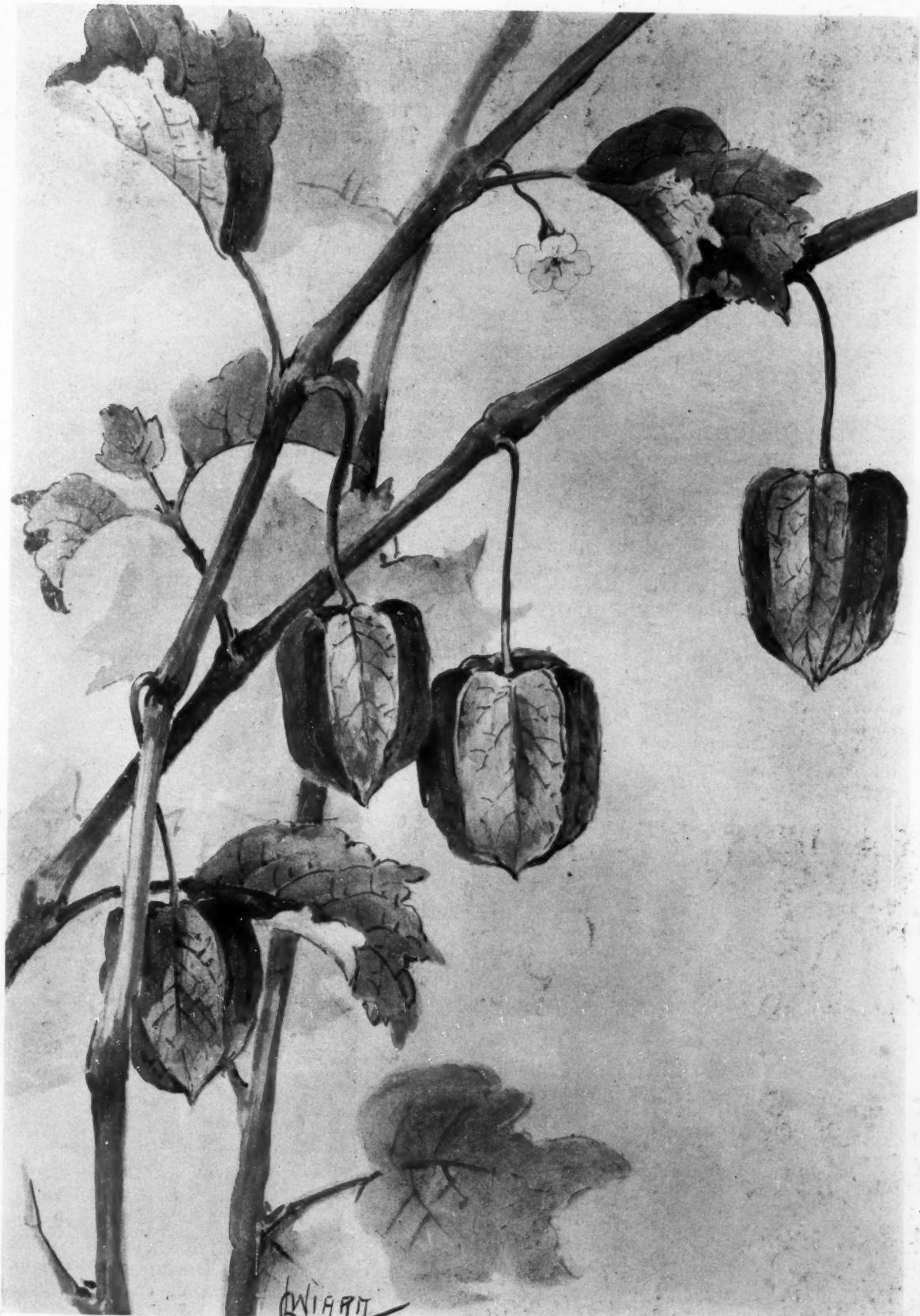


ST. MARY'S ACADEMY AND COLLEGE, PORTLAND, OREGON
HELEN CLEMONS

* * *
WILD WOODS DESIGN COMPETITION
CLOSES OCTOBER 10, 1913

In the editorial of June, 1913, we advised you to go to the woods for inspiration with a view to taking part in the fall competition for conventionalisations of wild flowers. This competition will close October 10th. Make your careful drawing of flower, leaf and stem, then make conventionalised units of flower and leaf, a page of these, then a page of semi-conventionalised designs, i. e., small flower panels connected with conventional or geometrical design or small semi-conventional flower arrangements of borders, finally a page of conventional designs applied to straight and curved edges, all from the same flower.

For details and prizes see last page of cover.



JAPANESE LANTERN PLANT—C. L. WIARD

(Treatment page 108)

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No. 19. *Modern application of primitive process.* Japanese bowl, inlaid decoration. The incisions in the brown body are filled with white slip. This style of decoration was very much used by old Corean potters. (This illustration should have been published in August issue (inlaid decoration) but was not ready in time.)

TECHNICAL STUDY ON THE DECORATION OF ART CERAMICS—(Concluded)

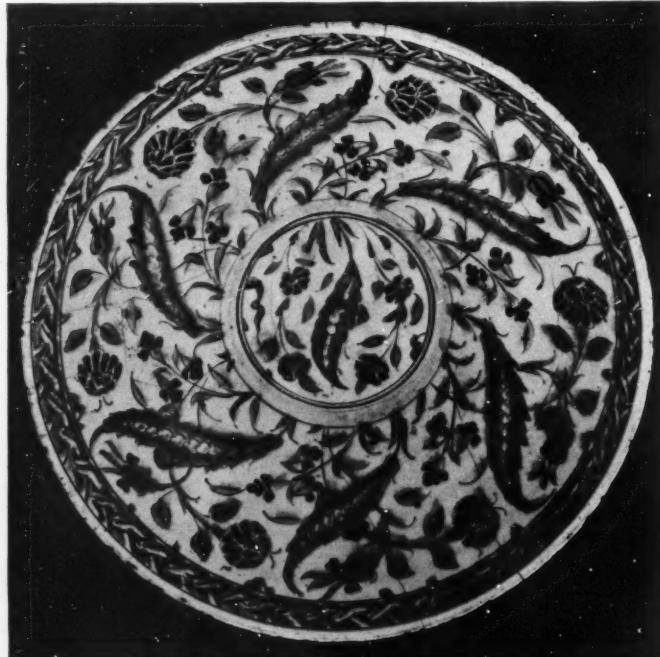
Louis Franchet

Excised Decoration (continued)

THE excising on biscuit or fired body was practiced on a large scale by Italo-Greek potters, but only on ceramics previously covered with the beautiful black enamel which was used by nearly all the old potters of the Mediterranean sea countries. The following method was used:

Using a pottery body of fine grain and only slightly colored with iron oxide, they applied a very thin and very regular coat of a black enamel, the basis of which was ferroso-ferric oxide. The firing was done at about 800° C. On the fired piece the design was traced, then the background was removed to a depth which did not much exceed 1-10th of a millimeter.

These potteries had naturally a light pinkish color after firing, and the excised decoration in a slightly lustrous mat



No. 20. *Recent process.* Western Asia pottery bowl (so-called Rhodian). XVI to XVII Century. Painting with colors over raw tin enamel. In the Metropolitan Museum of Art, New York, gift of W. B. Osgood Field.

black, over the natural light, mat ground of the pottery, produced an extremely harmonious and beautiful effect.

Artists who might be tempted to revive this fine ceramic may prepare a black enamel which will present less difficulties than the old enamels, by using magnetite or natural ferroso-ferric oxide, which is common in North America as well as in all countries.

This preparation may be made as follows:

Magnetite	.....	38
Manganese oxide	.....	20
Tin oxide	.....	4
Flux as below	.....	38

This is ground in water very fine.

The flux is made of:

Flint	.....	50	fritted and ground
Minium	.....	20	
Chalk	.....	15	
Soda carbonate	.....	5	

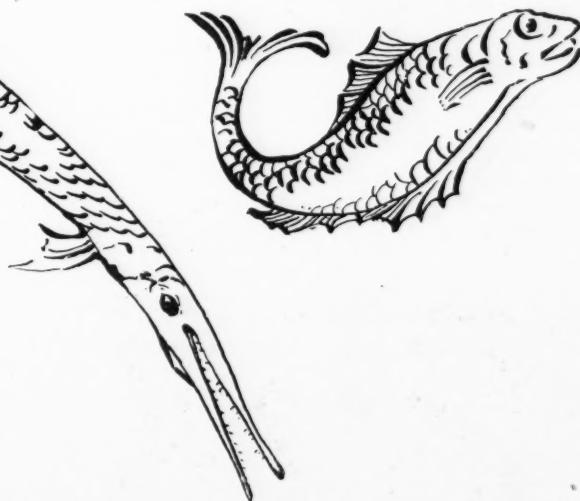
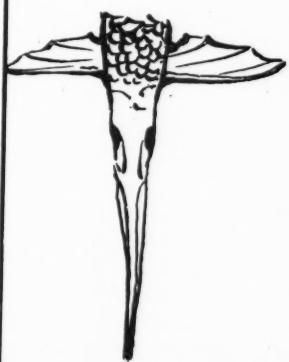
The amount of flux which I mention (38) will be modified according to the temperature at which the piece is fired, it must be regulated so as to produce a mat glaze, covering the surface well even if applied very thin.



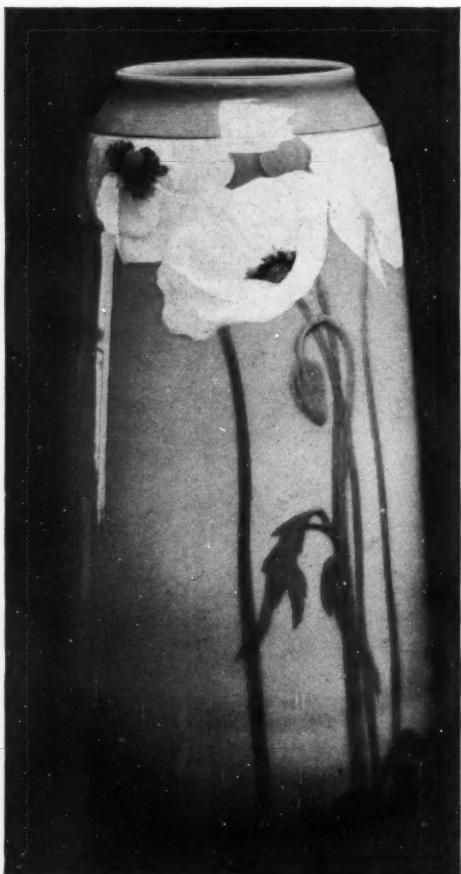
No. 21. *Recent process.* Chinese blue and white porcelain vase with metal mounts. K'ang Hsi period, 1662-1722. Painting with colors under the glaze. In the Metropolitan Museum of Art, New York.

An artist having a true feeling for color, may with this excised decoration use polychrome effects, provided that the various colors harmonize together, and that too contrasty colors, which are unfortunately used by many modern ceramists, be avoided.

Besides the black glaze which I have just described, I wish to mention another ferruginous product giving very interesting black, auburn and reddish brown tones. It is a product which has not yet been used for this, so far as I know,



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No. 22. *Modern application of primitive process.* Rookwood pottery vase, by Lenore Asbury. Painting with slip under the glaze.

I mean the scoriae constituting the refuse left by the reduction of iron ores. There are two kinds of these scoriae:

1—Those coming from the modern blast furnaces.

2—Those coming from the reduction of iron ores in the Catalan furnace.

The former cannot be used when they are completely vitrified in the shape of a translucent glass. One must select those which look like lava or metal, and which are also quite common.

The other kind of scoriae, those from the Catalan furnace are very seldom vitrified and are consequently very good for our purpose.

These scoriae are nothing but a silicate of iron, often calcareous or aluminous, according to the nature of the iron ore treated.

This product is ground very fine, washed several times, and used as a glaze. It is applied *very thin* and if the firing is stopped at the time when the vitrification begins, one obtains a mat glaze, the tones of which, on the same piece, will vary according to the atmospheric modifications which occur in the kiln in the course of firing.

The point of fusion of this glaze will vary according to the composition of the scoria, from 900° C. to 1200° C.

It will then have to be regulated as follows: selecting a lot of scoriae weighing from 10 to 20 pounds (a very small quantity, but we should not forget that we are talking art ceramics, not industrial work), the mass will be ground as fine as vitrifiable porcelain colors (screen 250). Then it will be tested at the point of firing which the artist general uses. If it is found that the glaze is too hard, it will be softened with the flux which I have described above trying carefully the addition of flux in small doses, 3%, 5%, 8%, 10%, etc., as it is important to obtain a mat color, not a brilliant one.

A blacker tone may be obtained by the addition of 5 to 15% manganese oxide, not forgetting that manganese has a tendency to slightly increase the fusibility.

I think that by showing in a general way, as I have done, some processes of decoration to which we owe remarkable works of art, the tradition of which has since been lost, artists will realize that there is much to do in that line.

Painted Decoration

I wish now to say a few words about painted decoration such as it was understood by primitive potters, before the discovery of vitrifiable matters.

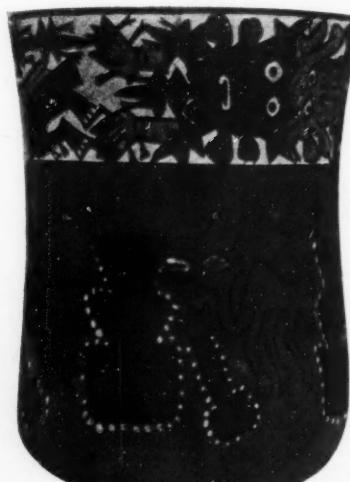
Everybody knows that the three tones which were used by the marvelous artists of old Greece are: black, red and white.

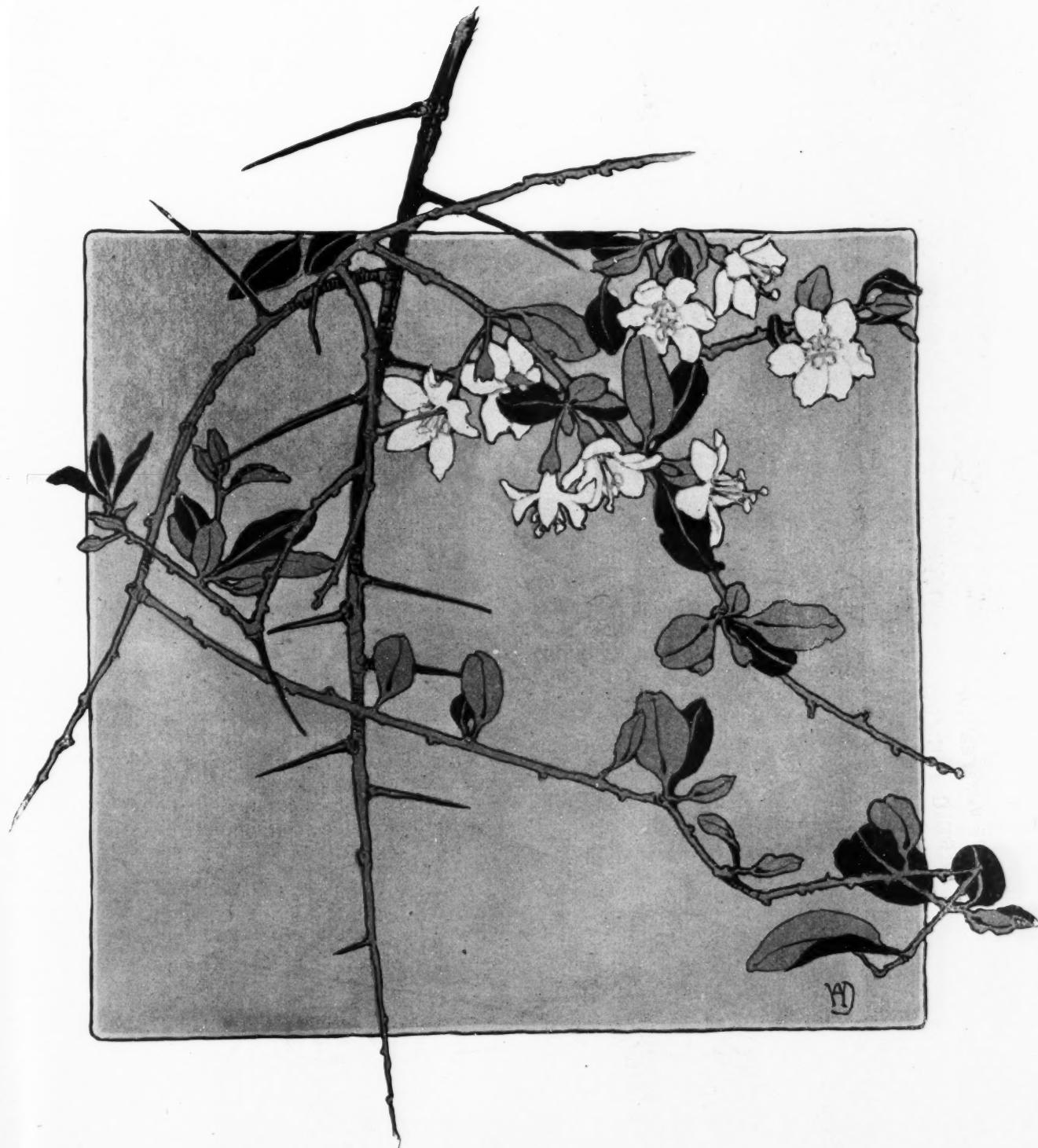
There is not the slightest doubt that Greek ceramics were the development of the much older art of the potters of the Aegean sea, who themselves had only perfected the still older processes from Egypt and Asia. The palette used by the Aegean potters was more complex than that of the Greeks. Besides the black, red and white, it contained brown, orange and violet. All these colors, except black, were constituted of clays and ochres which were applied on the raw body and which were burnt like ordinary colors.

And it is extremely interesting to compare the colors used by the Aegean potters with those used in South America,



No. 23. *Primitive Process.* Precolumbian pottery from Nazca (Peru). Painting with clays or ochres. From the Berthon collection, Paris.





THORN VINE—ALICE W. DONALDSON

(Treatment by Kathryn E. Cherry)

TRACE design in then outline with Grey for Flesh and fire. Then oil the background with the Dusting Medium and dust it in with Deep Ivory, then clean out the flowers and leaves carefully, paint flowers with Apple Green and Violet which will make a delicate grey if applied very thin, then

paint light leaves with Apple Green and dark leaves with Brown Green and Shading Green. The centers of flowers are Albert Yellow, the thorns are Blood Red with a touch of Ruby.

Third fire—Paint stems with Auburn Brown, shade flowers with Yellow Brown and Brown Green.



No. 24. *Primitive Process.* Precolombian pottery from Niveria (Peru). Painting with ochres or clay. From the Berthon collection, Paris.



No. 25. *Primitive process.* Precolombian pottery from Nazca (Peru). Painting with clays or ochres. From the Berthon collection, Paris.

before the conquest. We find there the same thought, born among people of very different races, but, who, although they had neither the same customs, nor the same arts, nor the same means of execution, seem to have met in the same conception of the beautiful.

Greek potters executed their admirable paintings with colors which in fact were vitrifiable, but were left mat with a peculiar lustre which we do not find in our modern glazes and enamels. These colors, thus used, were much more effective for paintings than if they had had the factitious brilliancy due to a complete vitrification. However, Greeks knew the real enamels, the preparation of which they had found in Egypt, but it seems that they did not consider them as a necessary addition to a craft which is in itself a powerful expression of artistic beauty.

In South America potters do not seem to have found natural products capable of vitrification at the low temperature at which they burnt the ware. But they found colored clays, which, when finely ground and applied on raw, left on the surface of the pottery, after firing, a very resistant covering, capable of acquiring by rubbing a beautiful lustre resembling

exactly Greek colors. And thus South Americans adopted a decorative technique, which is so similar to that of the Greeks, that it was undoubtedly conceived in the same spirit. Greeks have reproduced on their vases scenes of every day life and mythological scenes. South Americans have mostly reproduced symbols and allegorical figures, the meaning of which often escapes us.

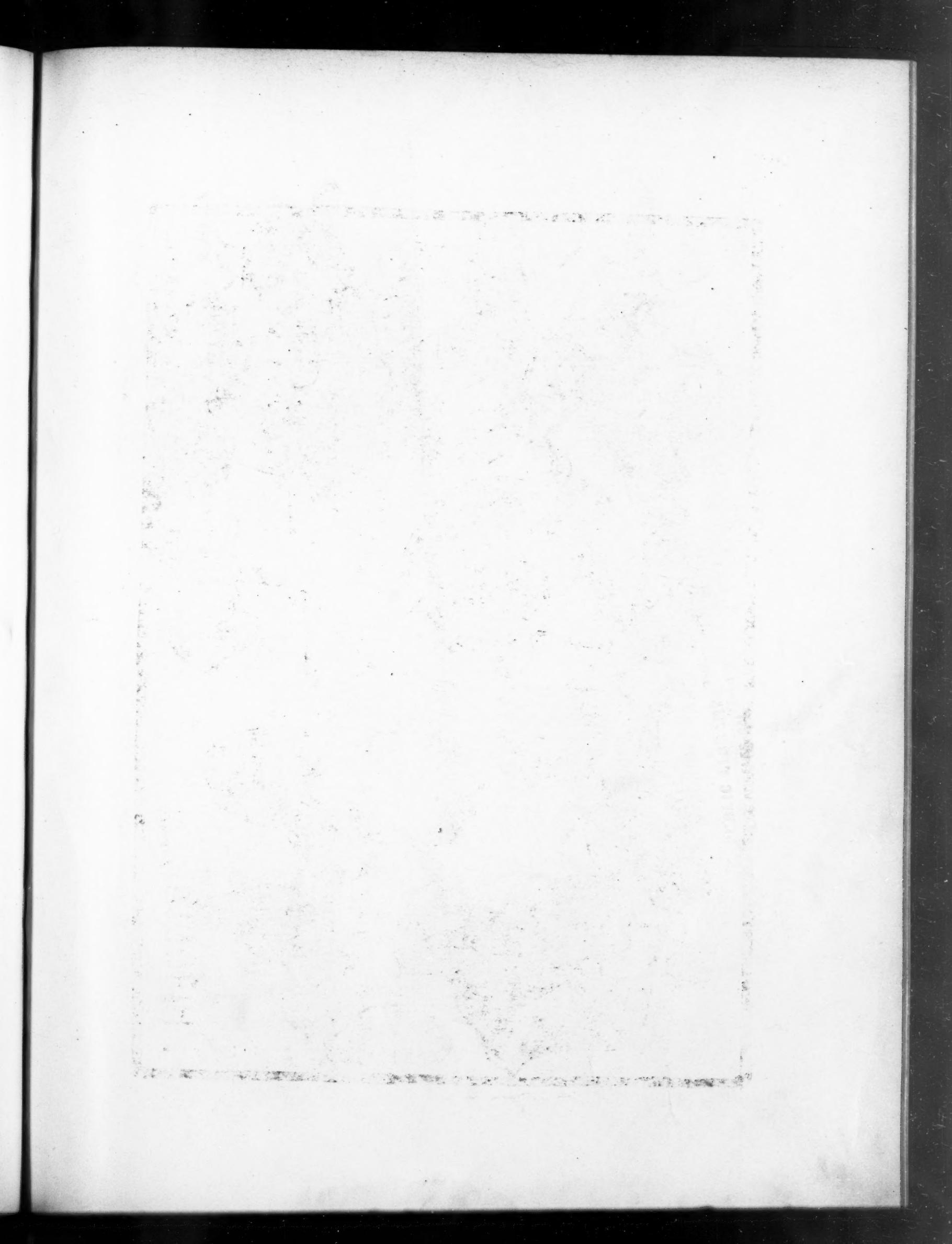
These curious paintings which reveal to us customs of far away times, should not serve as a model for our modern ceramic decoration. Nearly all attempts which have been made to revive some of the master pieces of the old arts, have failed, because artists have tried to *copy* them instead of being *inspired* by them.

Painting with clays, ochres, manganeses, may be used to-day, we will certainly owe many beautiful works to these old processes, when artists become familiar with this very special decoration. Many clayey, ochreous and manganiferous products are available, if one knows how to use them.



No. 26. *Primitive Process.* Precolombian pottery from Nazca (Peru). Painting with clays or ochres. From the Berthon collection, Paris.

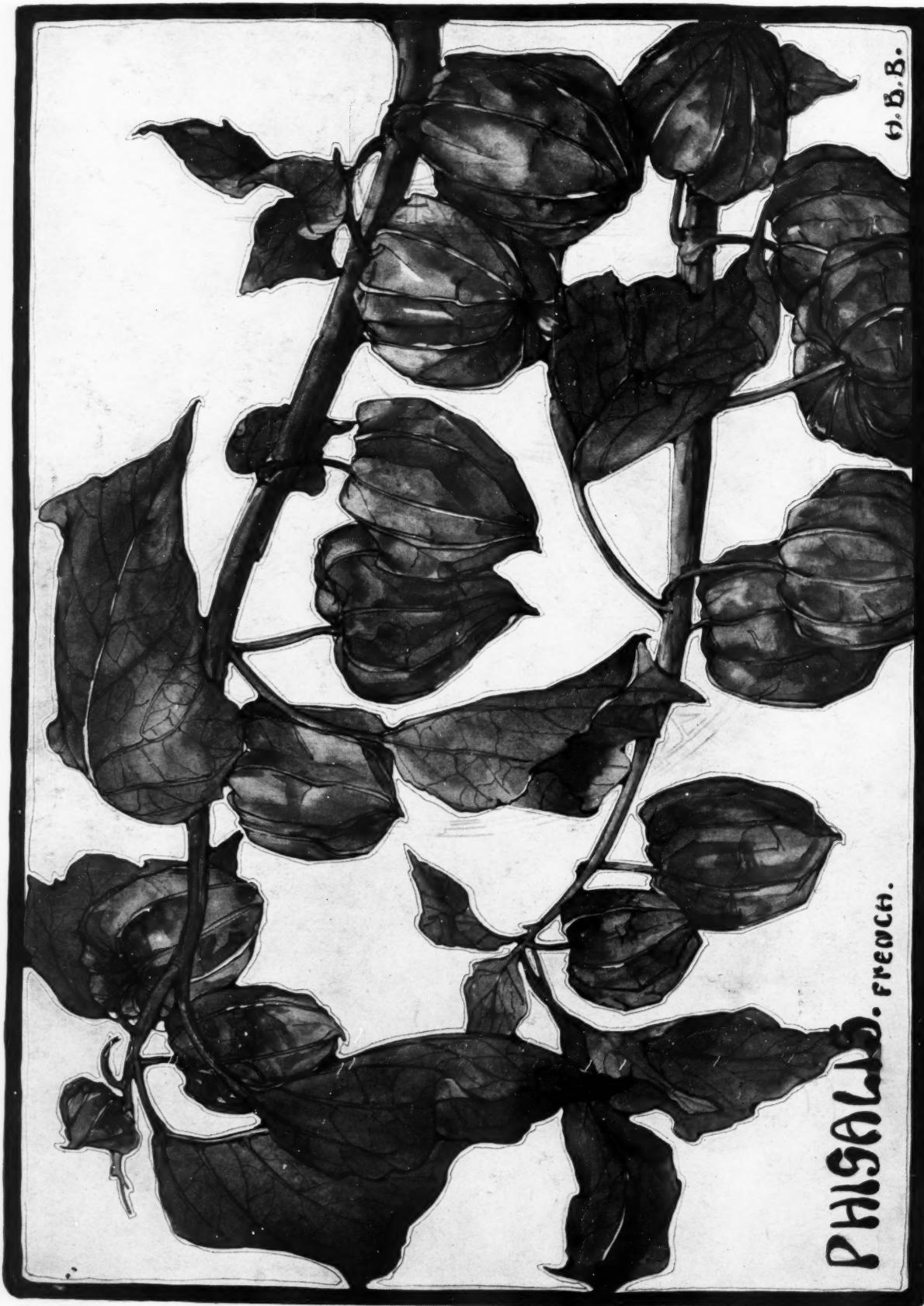




PHISALIS—HARRIETTE B. BURT

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SYRACUSE, N. Y.

SEPTEMBER 1913
SUPPLEMENT TO
KERAMIC STUDIO





CINERARIA—IDA UPTON PAINE

(Treatment page 106)

KERAMIC STUDIO

Clays give white, yellow, orange, red, reddish brown and violet. These variations of tone are due mainly to the different proportions of alumina, iron oxide and lime. Alumina gives a lighter tone to iron, a tone called capucine red. Lime determines tones varying from orange red to yellow. Certain ferruginous clays give a violet tone due to a special oxidation of the iron.

Ochres giving a violet tone are quite common, but they produce mainly beautiful reddish browns.

Manganese oxides which are commonly found in nature in the form of pyrolusite and acerdese, are mixed with white clays to give light greys and with ferruginous clays or ochres to give tones varying from dark grey to black.

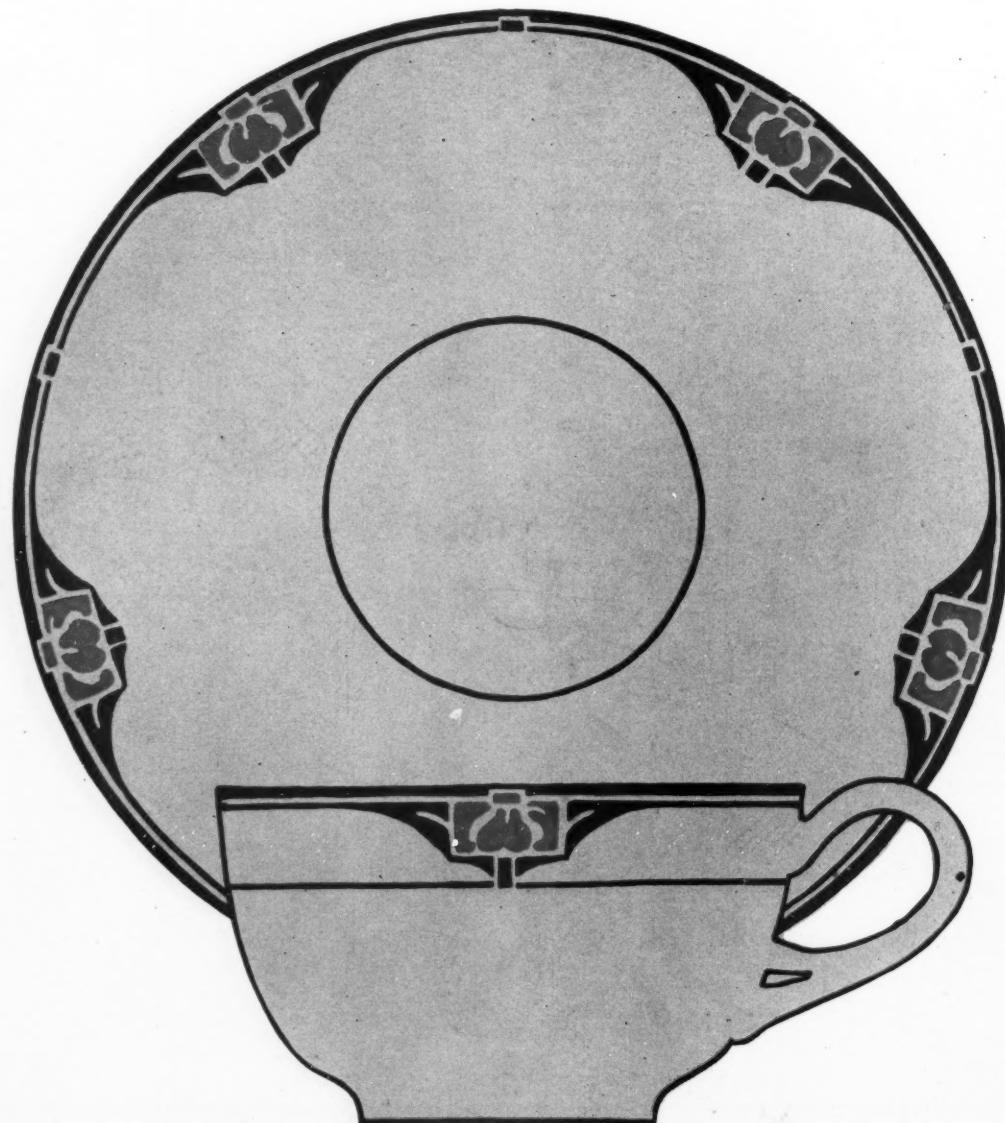
Manganese oxides are used as they are, but clays and ochres must be washed to remove the coarsest parts. This washing is of course done by decantation; only the finest particles which are in suspension are kept, and when deposited and dried out, they are ground either by themselves, or with whatever ingredients must be added to them to constitute a certain color.

These colors, which, with very few exceptions, are clayey, must be applied *on raw* and in an *extremely thin coat*. They must be applied perfectly even. No better examples can be given than the painted potteries from Peru, Bolivia and Mexico, from the period preceding the conquest, numerous specimens of which are found in all Museums of Archeology and Ethnography.

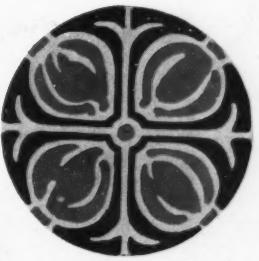
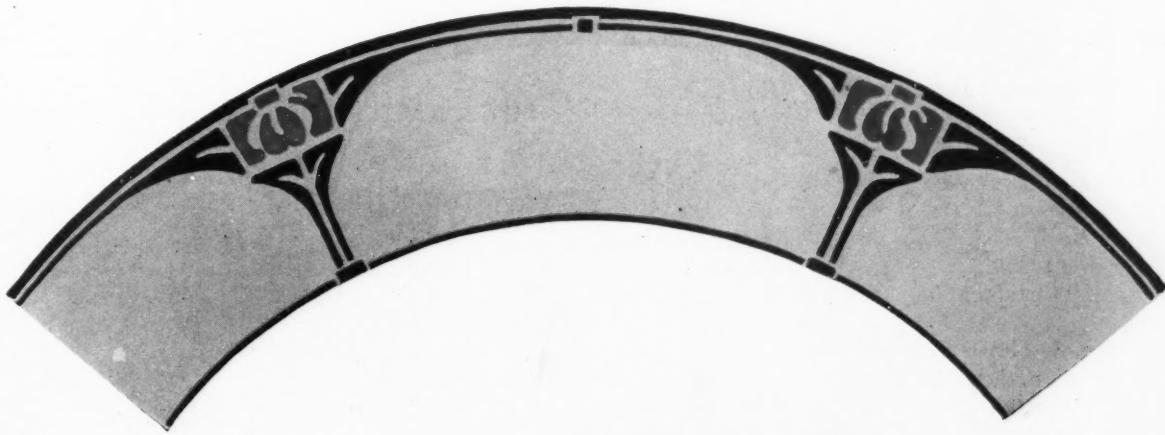
As I have said before, artists will find in these old ceramics inexhaustible materials for decorative technique, and I am pleased to speak of this here because I understand that the teaching of ceramics in the United States includes the study of some processes of shape making which were practiced in the old time.* American teachers, better inspired in this than those of Europe, have realized the importance of initiating a student into the evolution of technical processes since the early times.

I then hope that this modest contribution to the study of the primitive decorative technique, will be well received.

*Built pottery.

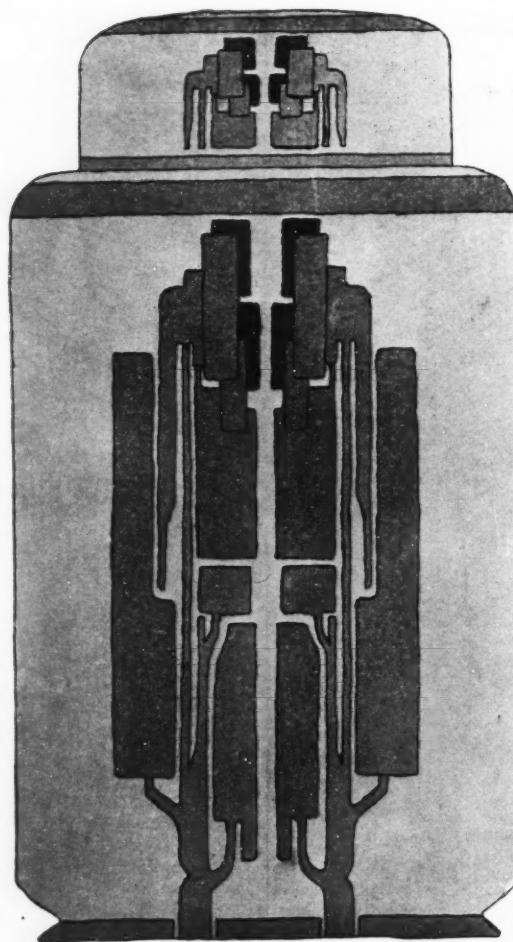


BREAKFAST SET—ALBERT W. HECKMAN



BREAKFAST SET—ALBERT W. HECKMAN

This may be done in one color or in two colors as the values in the black and white suggest. An old blue with a grey green or a yellow brown and a blue may be used. If done in one color, two parts Banding Blue, one part Copenhagen Blue and one part Copenhagen Grey makes a good blue. Oil in the whole design and dust on the color. Fire heavily.



TEA CADDY, NASTURTIUM—HANNAH B. OVERBECK

CUPS AND SAUCERS (Page 115)

Kathryn E. Cherry

No. 5—Derby Cup, "Haviland"

Trace the design most carefully then oil all of the greenish blue places and dust with Water Green No. 2, then oil the violet places and dust with Mode. Clean the dusting well, then put in the gold, use Green Gold.

Second Fire—Touch up all the uneven places then go over the gold again.

No. 6—Green Cup and Saucer

Trace the design in, then oil the dark green places and dust with Water Lily Green, then oil the darker brown places and dust with Coffee Brown. The bands are dusted with Bright Green, the oil must be padded very thin for the Bright Green, so it will not be too bright, then oil the flower and dust with Yellow for Dusting.

Second Fire—Touch up all the uneven places and fire.

Third Fire—Oil the entire cup and dust with Green for Glaze. This must be padded very dry so it will be a very delicate cream.

PITCHER, PLATES AND TEA-POT IN NASTURTIUMS
(Pages 108, 109, 110)*Hannah B. Overbeck*

OIL the bands back of the flowers and dust with equal parts Ivory Glaze and Bright Green. Leaves, stems and bands in Green Gold. Flowers, 2 parts Albert Yellow, $\frac{1}{2}$ part Yellow Brown, 3 parts Ivory Glaze.

CINERARIA (Page 103)

Ida Upton Paine

FLOWERS are painted with Deep Blue Green and Violet with touches of Mauve. The centers are Yellow and Yellow Brown. Leaves are Yellow Green, Bronze Green and Shading Green; the stems are Violet and Bronze Green.

Second Firing—Paint background with Violet and Copenhagen Blue, and touches of Yellow. Touch up flowers with same colors used in first fire, going over the shadows, leaving the lights clear.

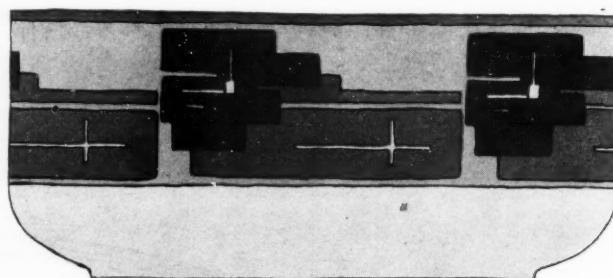


CALIFORNIA POPPIES (Page 111)

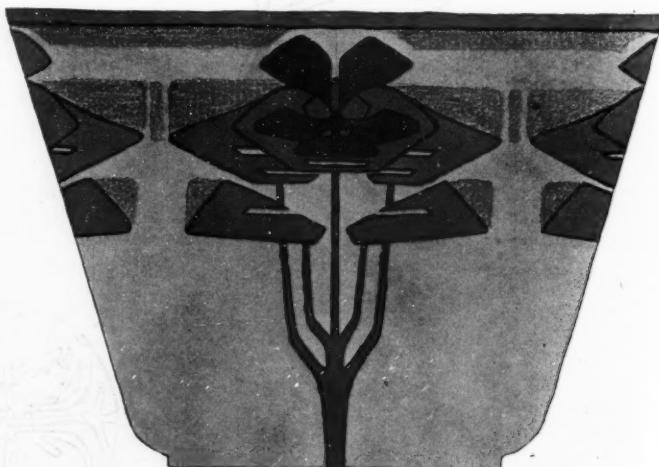
Helena E. Hanscom

OUTLINE design with Grey for Flesh. Oil flowers and dust with 2 Pearl Grey, 1 Ivory Glaze and 1 Albert Yellow. Oil stems and leaves and dust with Florentine Green or 3 Apple Green 1-2 Shading Green, 2 Pearl Grey.

Second Firing—Oil over the entire surface and pad the oil until it is tacky, then let it stand about two hours and dust with Pearl Grey and a little Yellow, then clean the color from the flowers and paint the dark touches on the flowers with Yellow Brown.



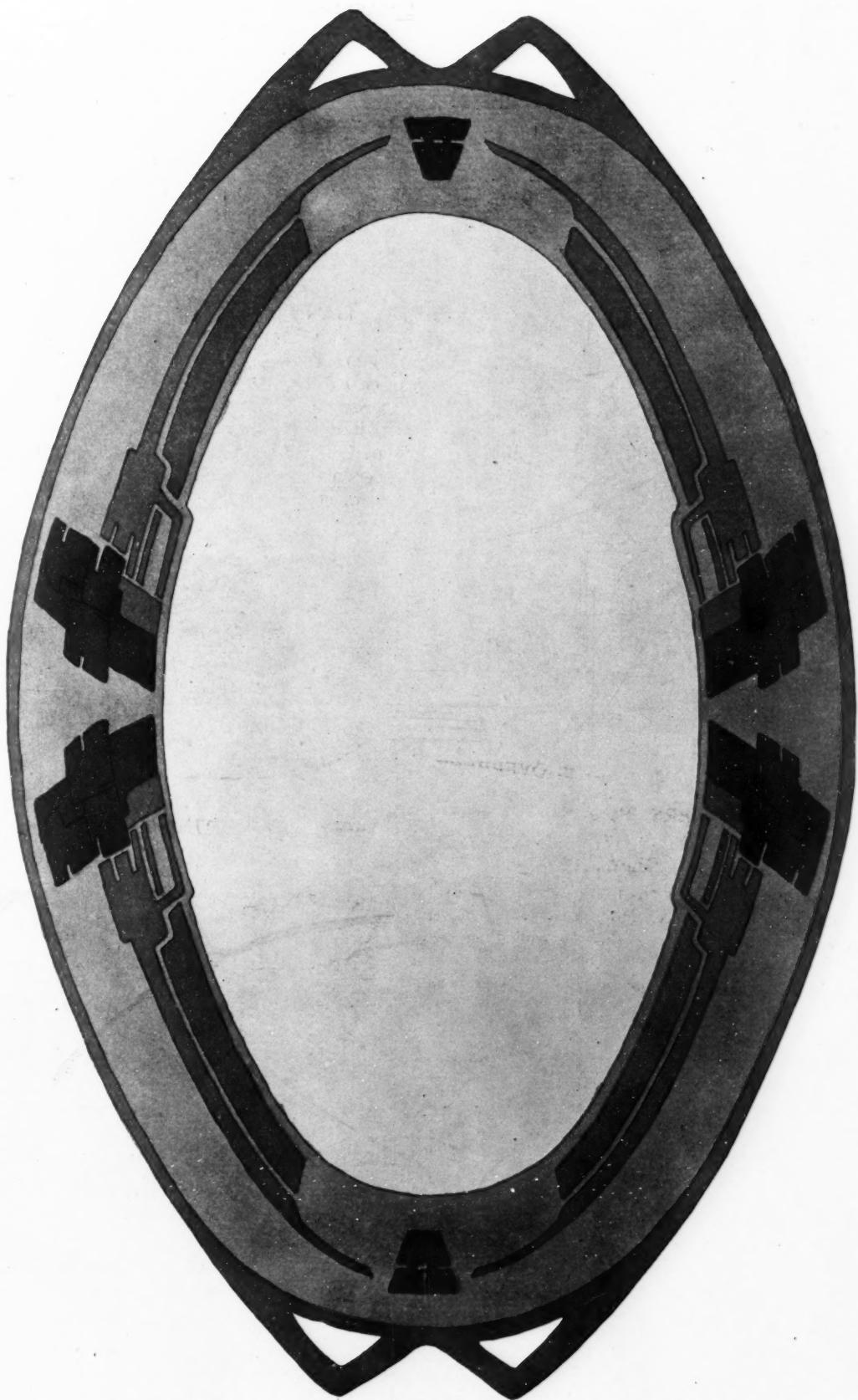
BOWL, NASTURTIUM—HANNAH B. OVERBECK

NASTURTIUM DESIGN, TEA CADDY, BOWL AND TRAY
(Pages 106, 107)*Hannah B. Overbeck*

FLOWERS may be oiled and dusted with 2 parts Pearl Grey, 1 part Ivory Glaze, $\frac{1}{2}$ part Yellow Brown. Leaves: 3 parts Pearl Grey, 1 part Apple Green. Stems and bands in White Gold.

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TRAY, NASTURTIUM—HANNAH B. OVERBECK

Treatment page 106)

KERAMIC STUDIO

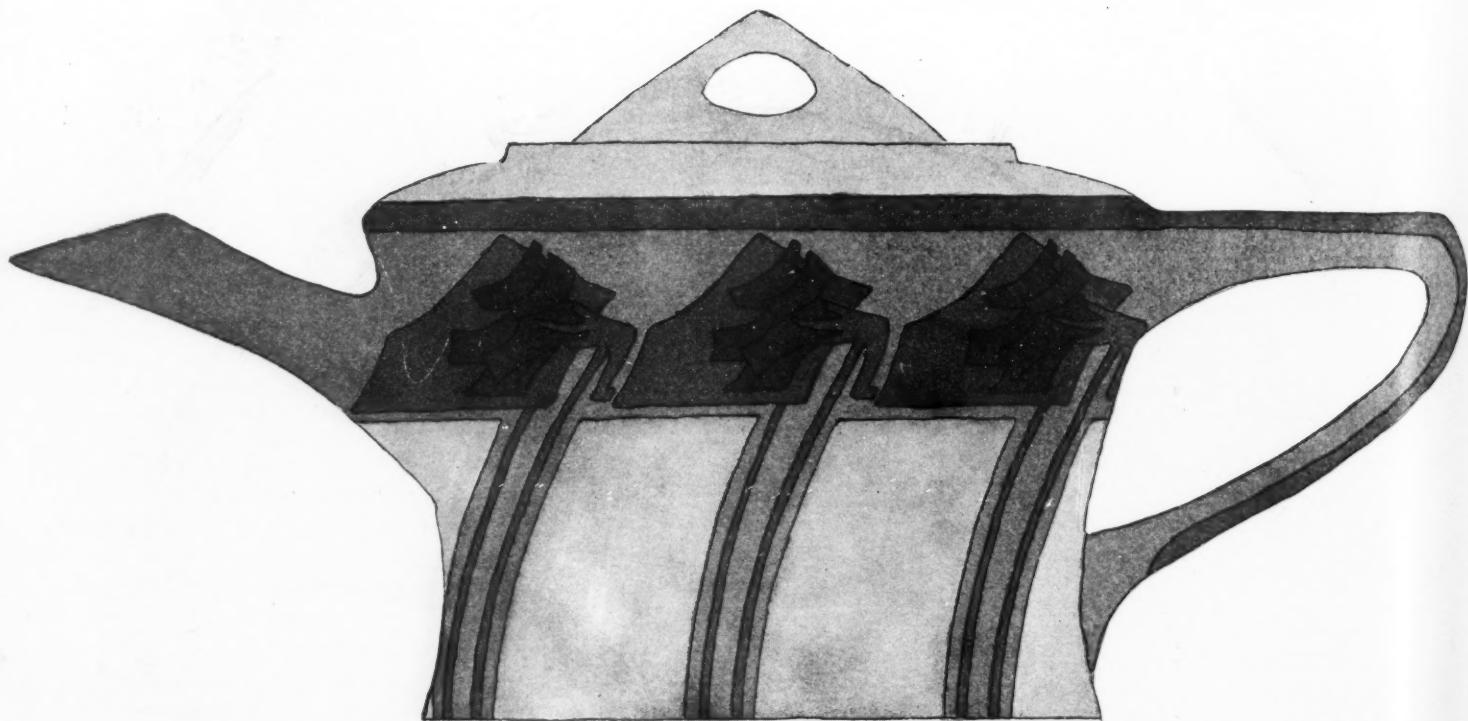
JAPANESE LANTERN PLANT—(Page 97)

Treatment by Kathryn E. Cherry

PAINT leaves with Yellow Green and Brown Green, touches of Shading Green. The stems are Brown Green and Violet. The lanterns are Yellow for Painting and Apple Green. Use

the Yellow Green for shading and veining the lanterns. The stems are Shading Green and a little Black.

Second firing—Use same colors for retouching used in first firing. The background is Violet, Shading Green, Yellow for Painting and Grey for Flesh.



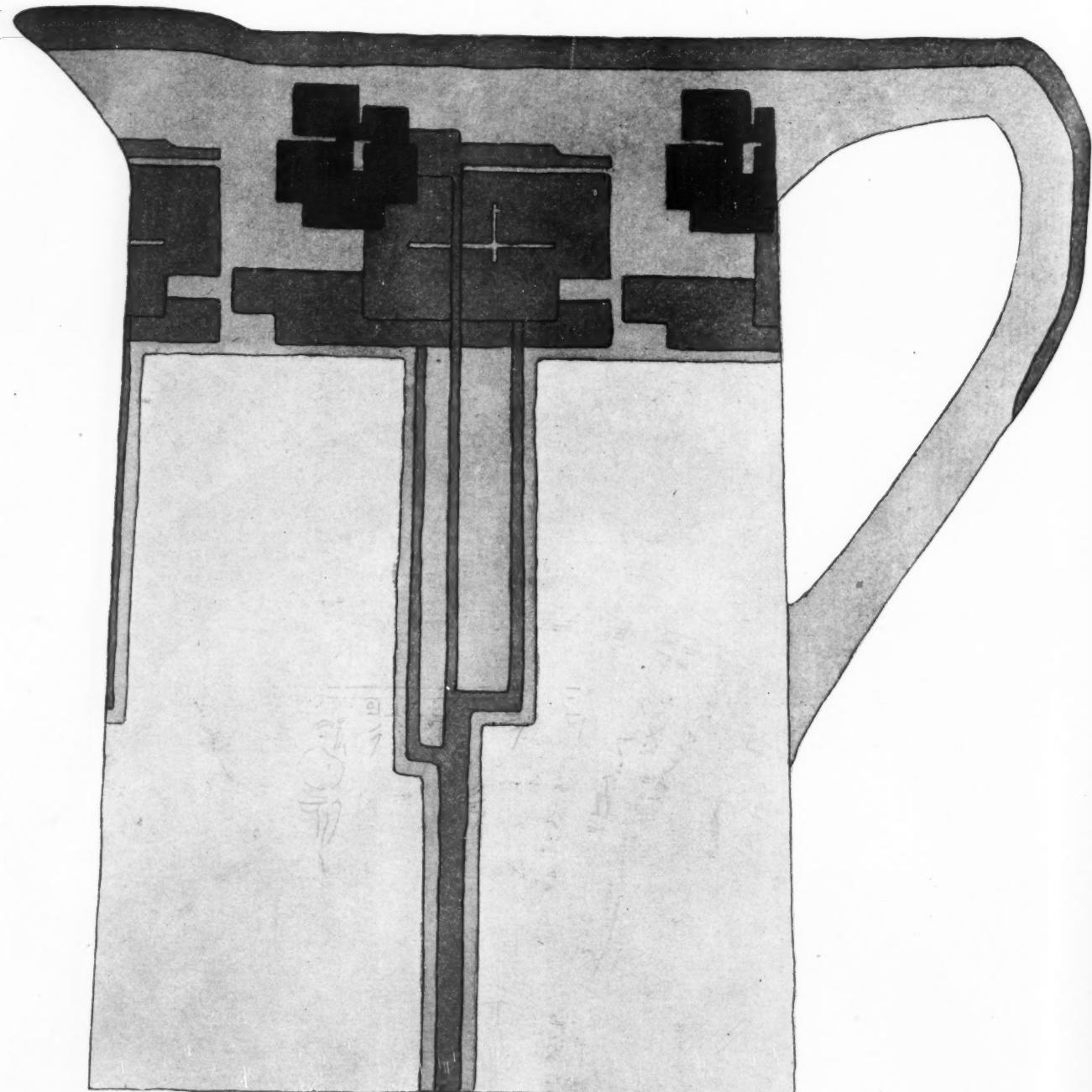
PLATES AND TEA POT, NASTURTIUM—HANNAH B. OVERBECK (Treatment page 106)

KERAMIC STUDIO

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PLATE BORDERS, NASTURTIUM MOTIF—HANNAH B. OVERBECK (Treatment page 106)



PITCHER, NASTURTIUMS—HANNAH B. OVERBECK

(Treatment page 106)



CALIFORNIA POPPIES—HELENA E. HANSCOM

(Treatment page 106)

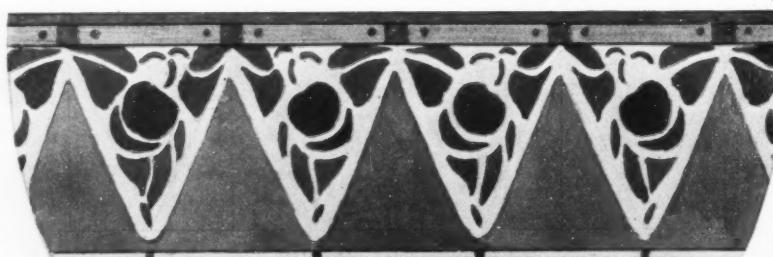
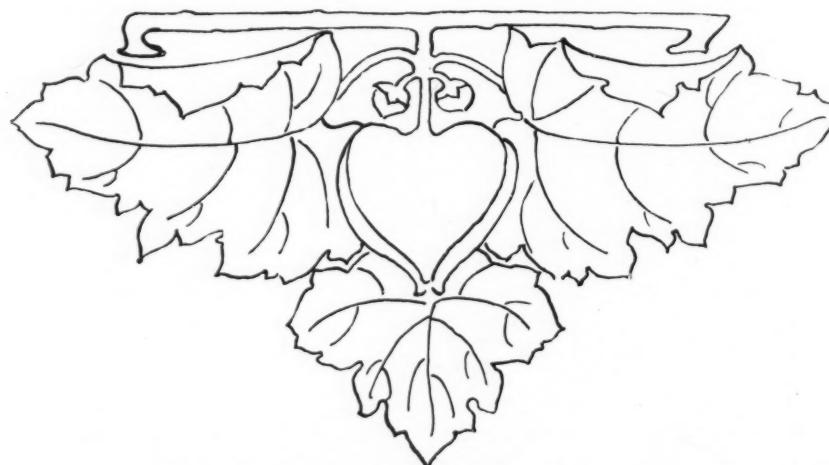


STUDY AND DESIGN FOR GROUND CHERRIES—HENRIETTA BARCLAY PAIST

UNIT for Stein or bowl. The same general color scheme as for plate should be followed and the unit could be connected by a band or panels of the warm tone suggested as background for panel (Warm Grey or mixture of Neutral Yellow and Violet of Iron and Olive Green). The whole to be outlined with Gold or Black as preferred.

For panel or small bowl.—Tint all over with a soft, warm tone made by combining Neutral Yellow (Satsuma) and

Violet of Iron, with perhaps a touch of Olive Green. Clean out the background color for the cherries as they are lighter and cooler in tone. After firing lay the leaves and stems with soft Grey Green using different values for variety but keeping the color flat. Lay the cherries with Neutral Yellow or Dresden Yellow Ochre to which a touch of Black has been added. The outlines should be gone over at the last firing to strengthen and perfect them.

PEACH BORDER MOTIF—ABBOTT McCLURE
Treatment by Jessie M. Bard

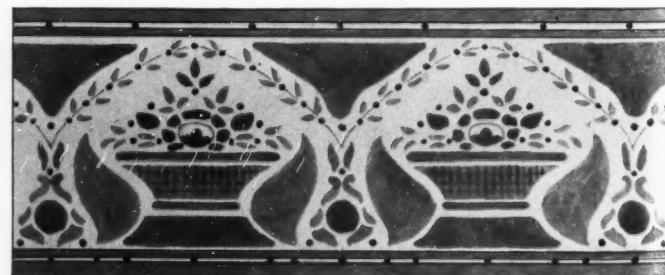
TRACE design in carefully with India ink, then oil and dust fruit with Deep Ivory. The leaves are oiled then dusted with Florentine Green. The pointed motif which comes in between fruit is oiled and dusted in with Dove Grey. The bands are Dove Grey and the marking in bands are Florentine Green.

PHISALIS—HARRIETTE B. BURT (Supplement)*Treatment by Jessie M. Bard*

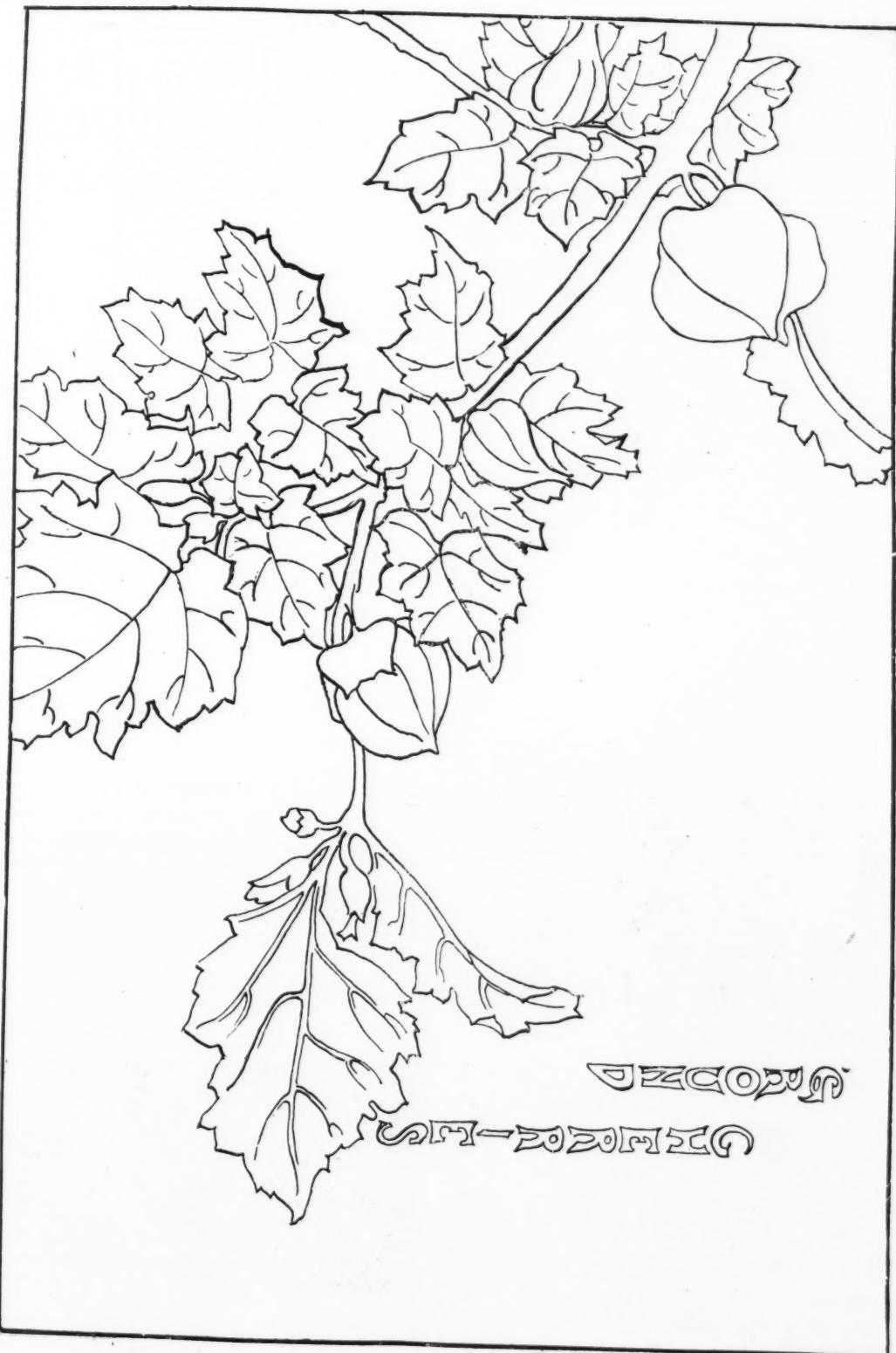
FOR the red rods use Albert Yellow, Yellow Brown, Blood Red and Yellow Red. Outline is Blood Red and a little Ruby. For the green pods use Lemon Yellow, Yellow Brown, Moss Green and Shading Green and a little Dark Brown and the same for the leaves and stems. For the violet tones use a little Violet No. 2. Background is Pearl Grey and a little Yellow Brown.

Water Color Treatment—Harriette B. Burt

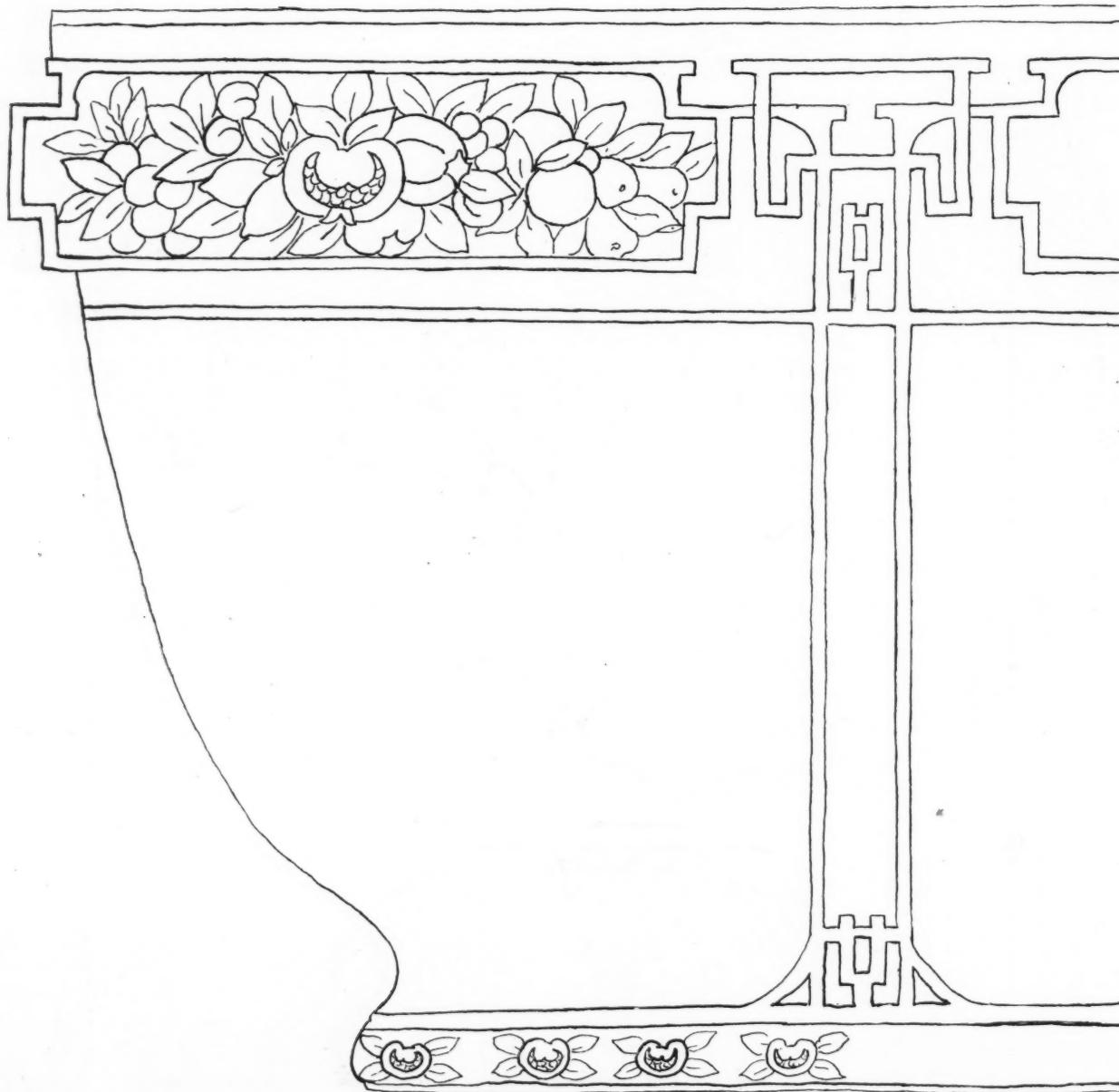
The first wash is of Chrome Orange on the flower form, then Vermillion and Alyzarine Crimson, with Purple for the shadows; and Transparent Green (light) was used for the leaves and stems, with washes of Raw Sienna on some parts and Blue and Green combined on others. I also used a Warm Purple for the under shadowed part of leaves.

BORDER OF BASKETS—ABBOTT McCLURE
Treatment by Jessie M. Bard

OUTLINE design carefully. The darkest spaces are oiled, then dusted with Bright Green. The medium greys are oiled then dusted with Mode. The small black dots and lines are Green Gold.



PANEL, GROUND CHERRIES—HENRIETTA BARCLAY PAIST



PUNCH BOWL—CElia C. POPE

OUTLINE the fruit with black. Paint the bands and geometric designs with Gold.

Second Firing—Mix a white enamel, using 4 parts Relief White, 1 part Hard White enamel and grind it thoroughly. Take enough of this to paint the medium sized pieces of fruit and mix it with a little Albert Yellow. For the seeds in the fruit add a little Yellow Brown to the yellow mixture, and for the remainder of the five larger pieces of fruit add a little Yellow Red and Yellow Brown to the white mixture. For the smallest fruit use quite a little Violet and a Deep Purple. For leaves add Apple Green, a little Yellow Green and a touch of Black. Retouch Gold in the second fire.



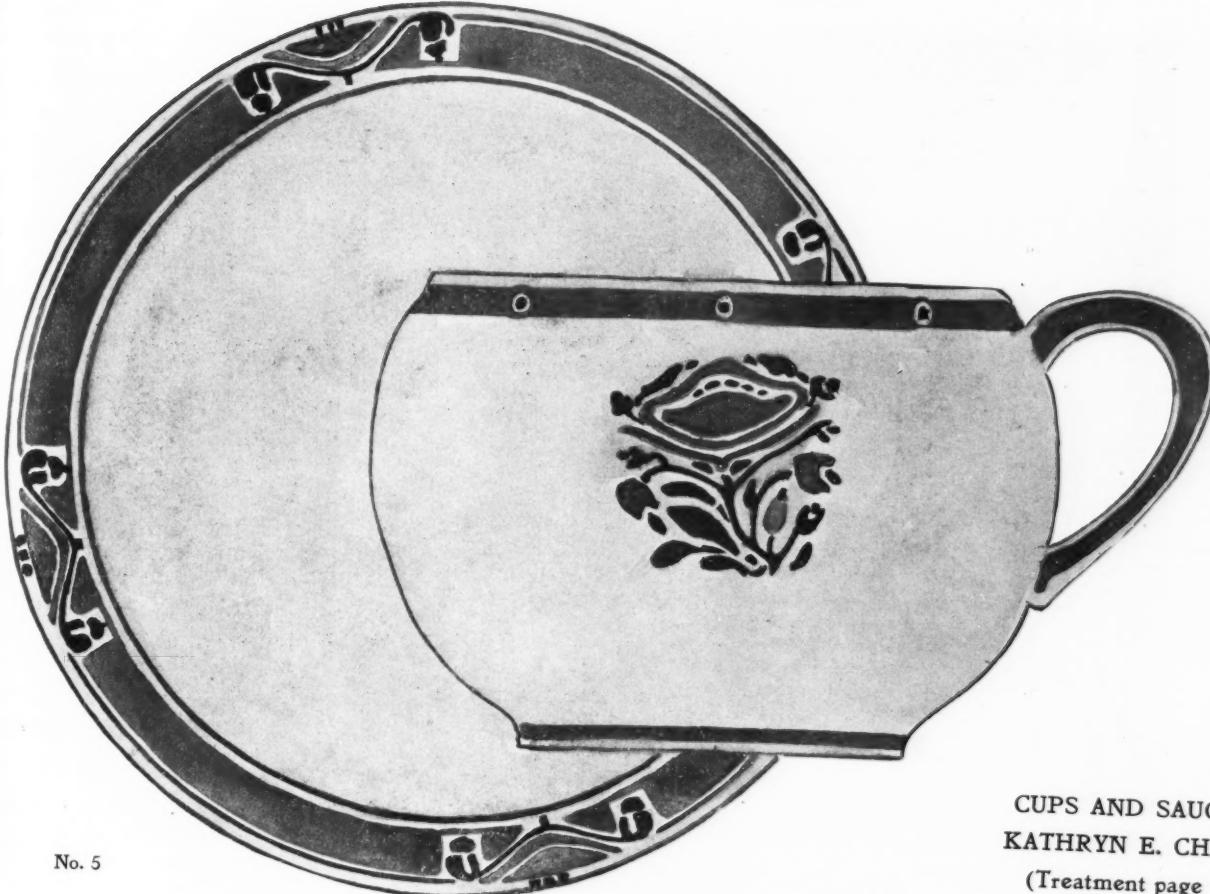
STUDIO NOTE

A letter from Miss Frances Blanchard, Des Moines, Ia., tells of an interesting trip which she has just taken through Europe for the purpose of study and recreation. The result of this trip will be many new ideas for her prospective pupils.

ANSWERS TO CORRESPONDENTS

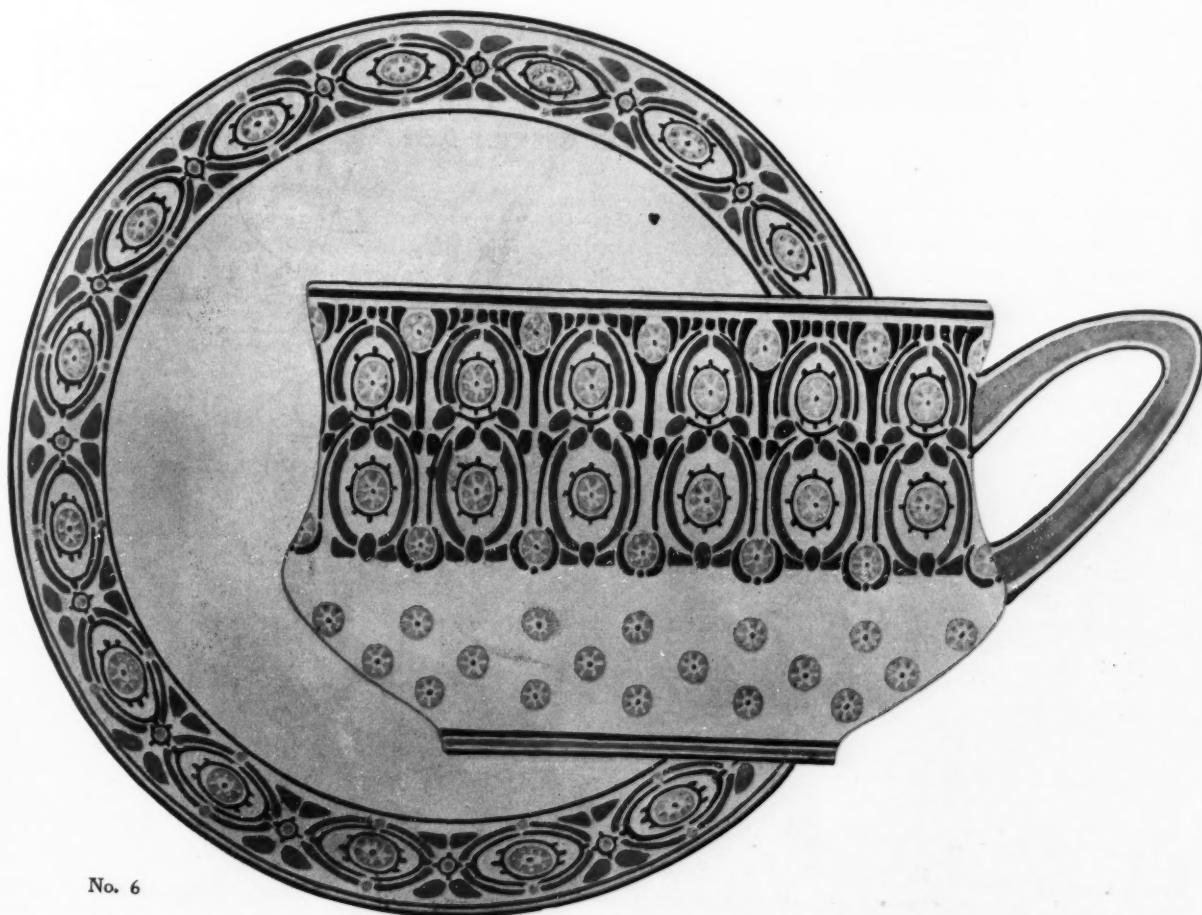
P. A. M.—Pure silver is more or less coarse grained, difficult to work smoothly, looks rough when finished and tarnishes very easily with ugly colors. White gold has a fine grain, is easy to work and looks smooth when finished. It does not tarnish as readily as silver, and when it does, the colors are iridescent instead of grey or black. When finished it has not as white a color as pure silver, but a slight yellowish tinge, which is due to the fact that the white gold contains over 50% of gold. You evidently wanted a whiter effect than the white gold gives, so we are sending you a half pennyweight of powdered silver. Mix this with fat oil, use the palette knife and mix thoroughly, also a little turpentine as you would a dry color, and try it on a piece of china to see if it gives the result you want. Liquid Bright Silver is like Liquid Bright Gold and is used in the same way. The best way to find out things is to make experiments on old or broken pieces of china and firing, then you will know exactly.

J. E. M.—We do not know the reason for the stilts leaving marks on the plates. A great many people stack their plates as you say you do and do not have any trouble. Possibly you are using a make of china that is not as hard as the usual kind, or if you have a heavy tint where the stilts rest they are apt to mark it.

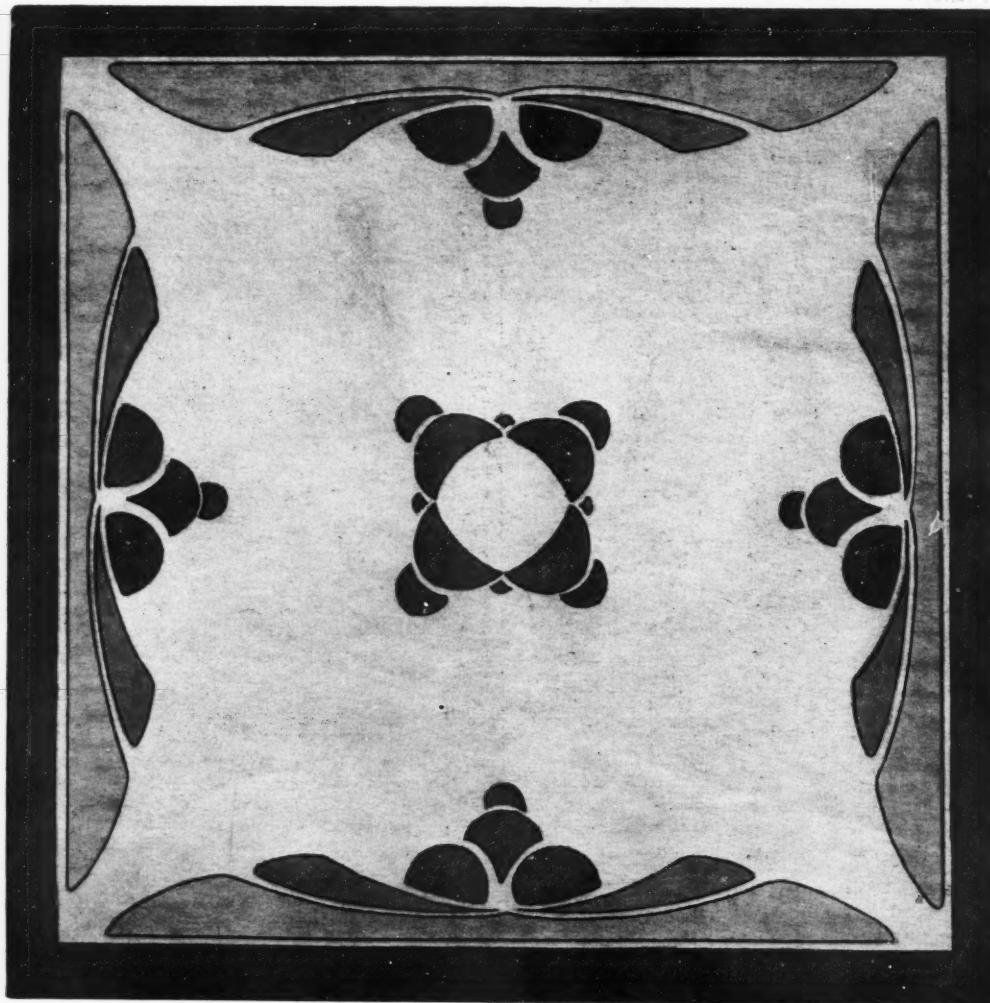


No. 5

CUPS AND SAUCERS
KATHRYN E. CHERRY
(Treatment page 106)



No. 6

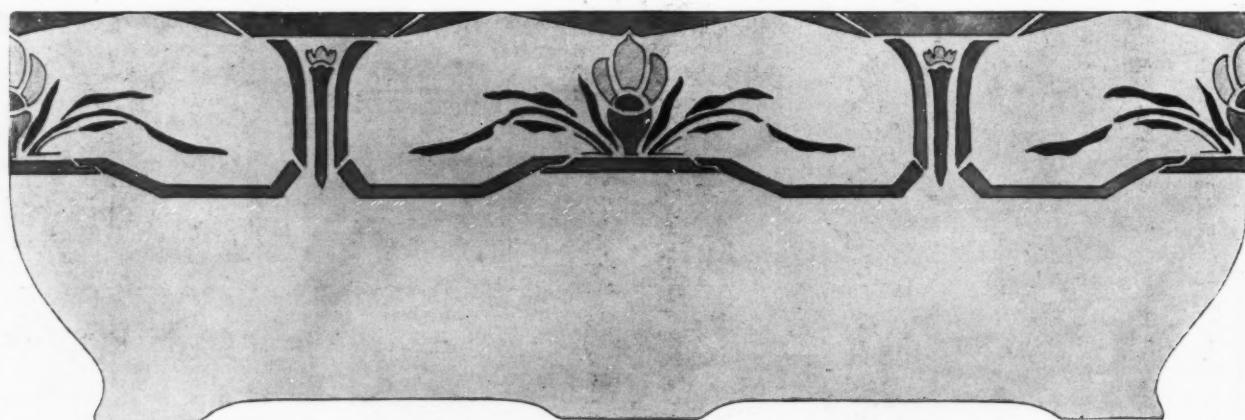


TEA TILE—CLARA L. CONNOR

(Treatment by Jessie M. Bard)

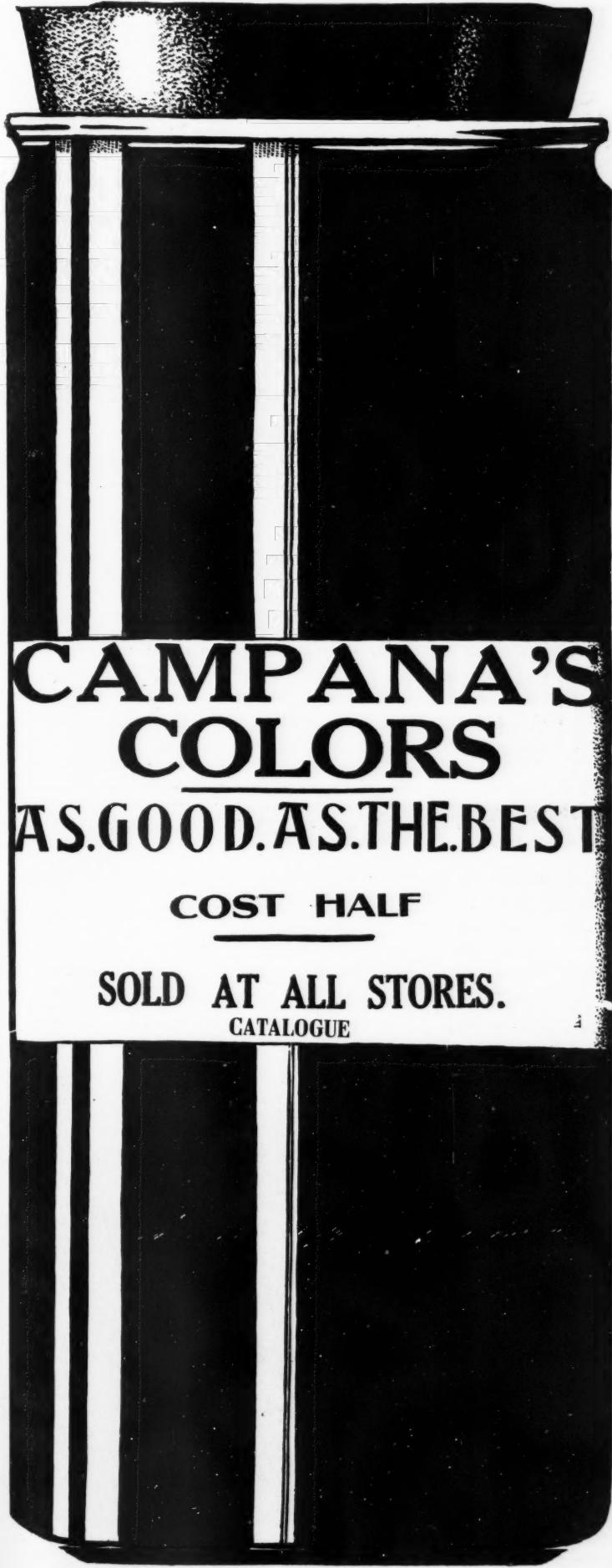
OUTLINE with Grey for Flesh and a little Blood Red. Second Fire—Oil the four large spaces in the center, the three large flower spaces at the side and the outer band and dust with two parts Banding Blue, two parts Copenhagen Blue, one part Copenhagen Grey. Oil the darker leaf space and dust with two parts Pearl Grey, one-half part Grey for

Flesh, one part Yellow Brown and a little Ruby. Oil the remainder of the design and dust with four parts Pearl Grey, one part Moss Green. Third Fire—Oil over entire surface and dust with one part Grey Yellow, one part Yellow Brown, five parts Ivory Glaze.



BOWL WITH FLORAL MOTIF—CLARA L. CONNOR

The leaves and bands are Green Gold, the flower is outlined in Black, then fired. Second fire—Fill in the flower with Pink enamel. The center is Yellow enamel, then paint lower half of bowl with Apple Green and just a little Violet. This must be applied very light.

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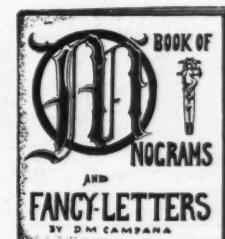
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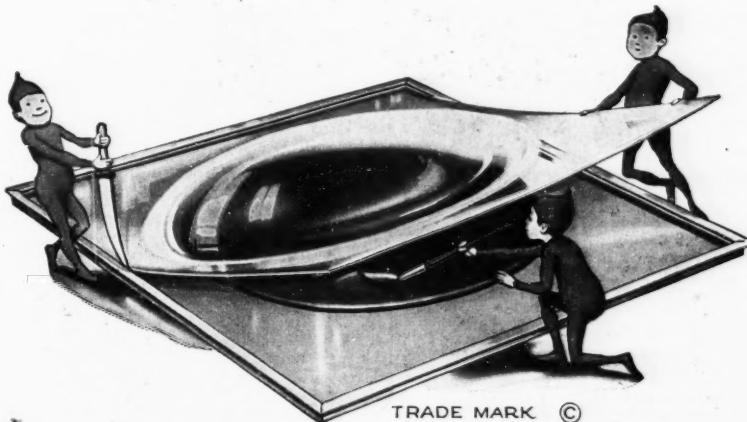
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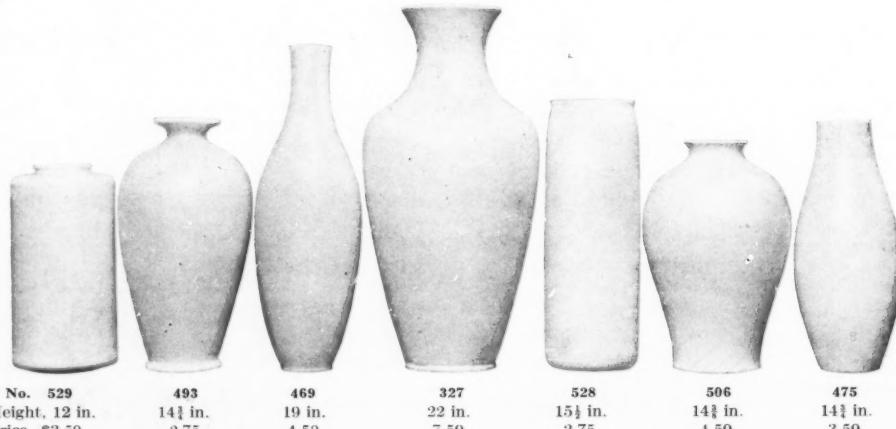
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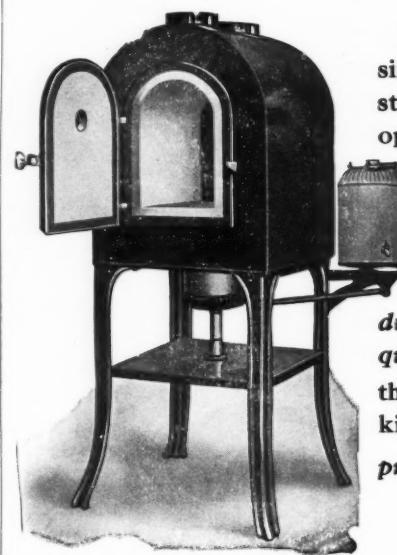
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I

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Publishers—KERAMIC STUDIO PUBLISHING COMPANY
Samuel Edouard Robineau, President; George H. Clark, Vice-President and Treasurer;
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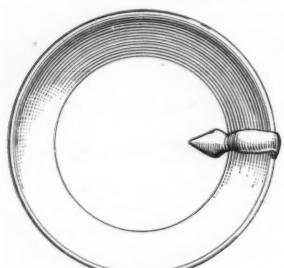
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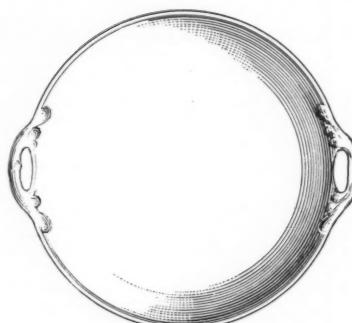
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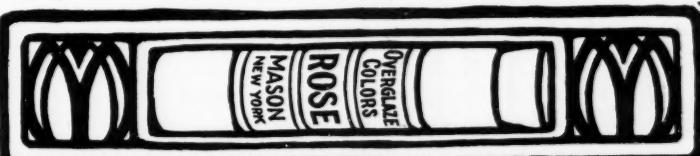
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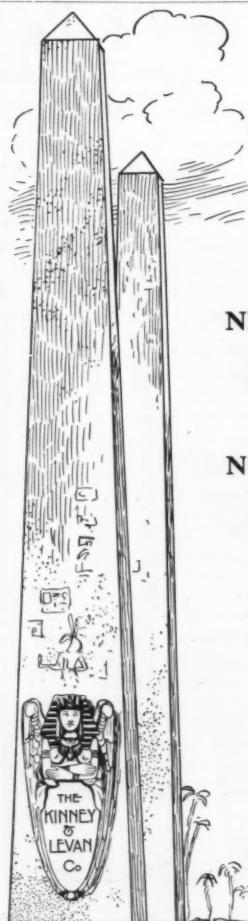
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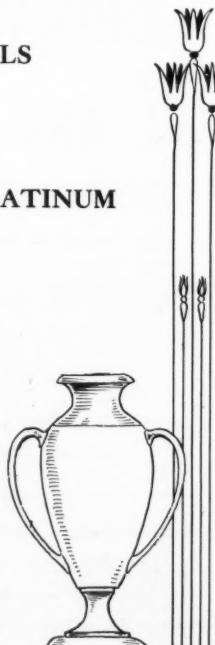
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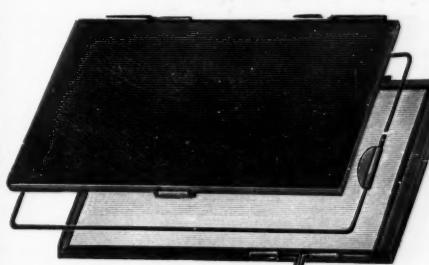
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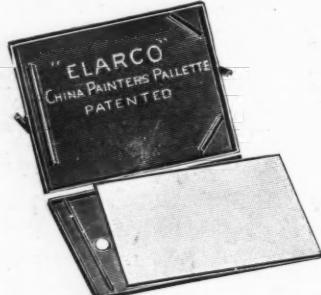
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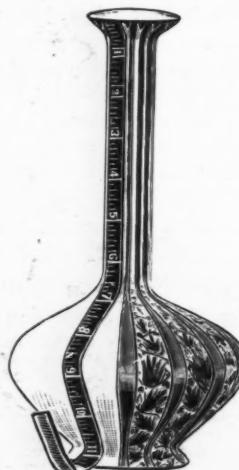
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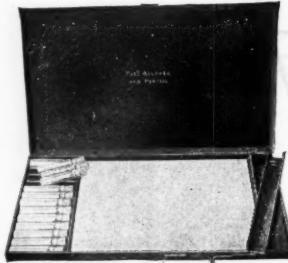
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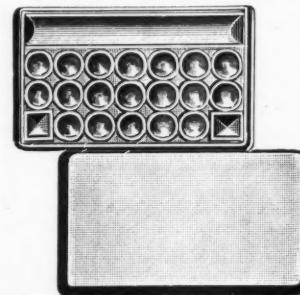


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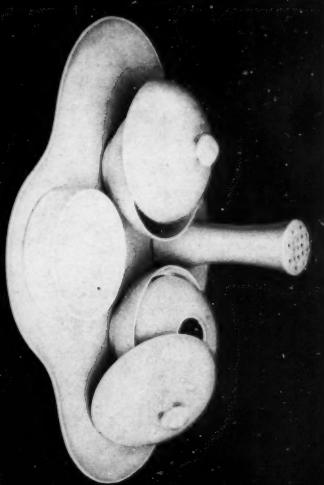
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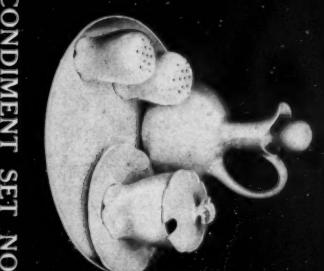
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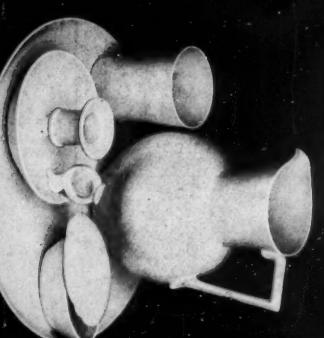
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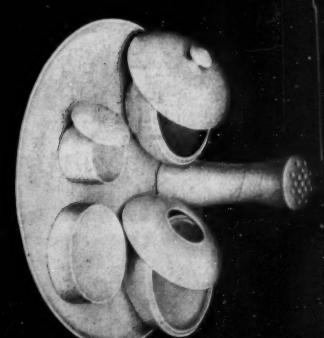
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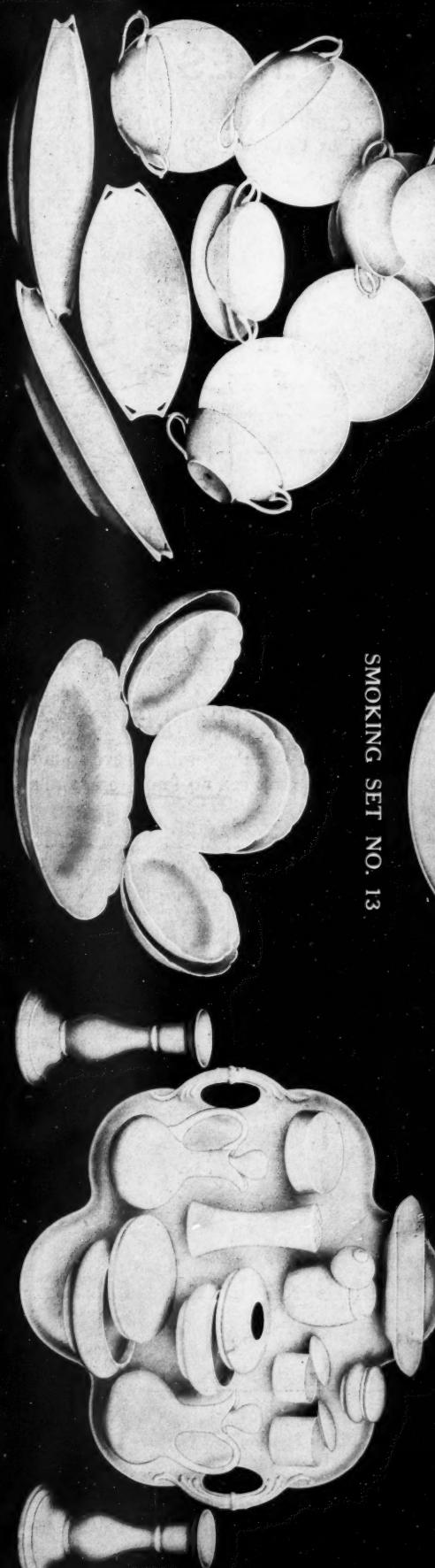
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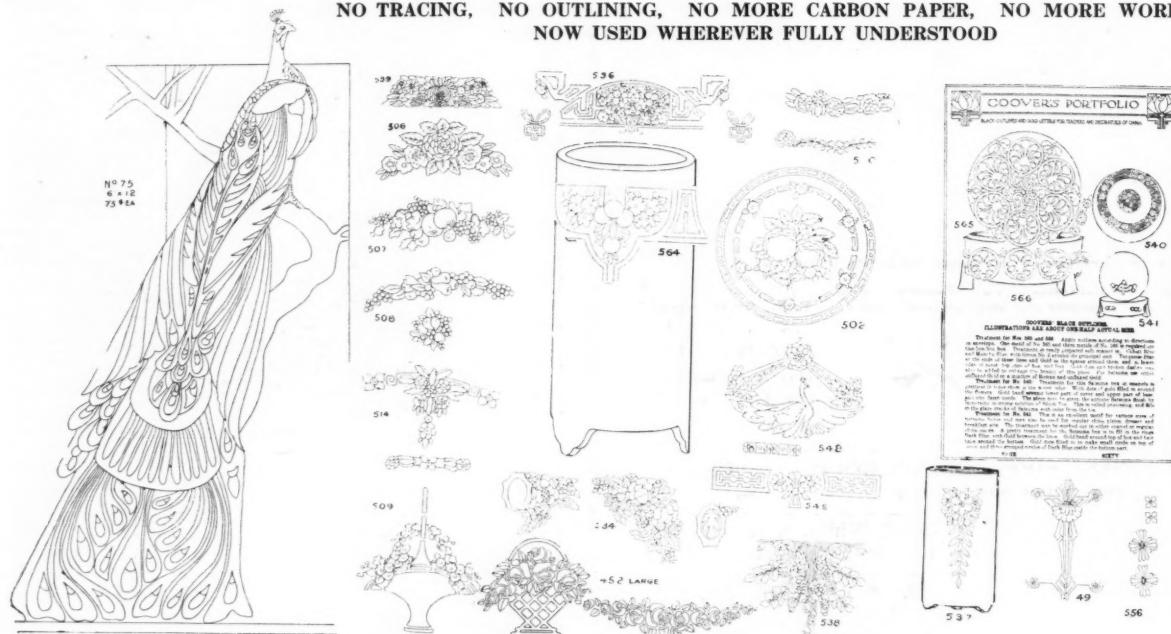
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